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the enclosure, while the women trudge home with baskets filled with bundles of baked taro on their backs. Shortly afterward the men too return home, each one carrying on a pole over his shoulder the coconuts which had been given him. The enclosure has been completed; the men who built it have been paid with food; now, in another moon, the first rites will be held.

WOMEN'S DANCES

A few nights later all the women of Lesu begin their dance rehearsals. They practise separately from the women of Tagam. At the first rehearsal they sit in a circle around the fire on the ground in front of Ballock's house. He is the teacher, and sits with his back to them and sings. Gradually they join in the singing. After a while he blows on his conch shell and the women stand up and, still singing, move in circular formation to the left, bending the right knee with each step. Ballock continues sitting with his back to them. At intervals they stop singing, always on a high note, then begin again. After some time they sit down and sing as they did in the beginning. Then they begin to dance again. This continues for about three hours before the women go home. The song accompanying the dance is known to the women, but the dance is new.

The rehearsals are held nightly, and become more complicated with each repetition, the dance going into various figures, line, square, and circle formations. After the first week or so the rehearsals are not held in front of Ballock's house, but in an open clearing in the hamlet of Penguli. Here every night, after the evening meal is finished (about 8.30), the women gather and dance. The men are not present. On a few nights, after some particularly strenuous day. when the women are tired, the rehearsals are omitted. The men, too, have begun their dance rehearsals at

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OTHER SERVICES

Besides magical and medical services, there are many others for which payment is made. Compensation is made for services of any kind. For instance, one man wanted to put a new roof on his house as the old one leaked. He spent a day in the bush collecting the necessary sago leaves, and the next day all the men from his hamlet and some from neighbouring ones helped him make the thatching. At the end of the day he gave them a feast and each man also received a stick of tobacco. Both the food and the tobacco are considered as payments for the assistance in thatching the roof. A few days later his father and brother helped him put the thatched leaves on the frame of the roof. This work took two days. There was no feast at the completion of the job, but each man received tobacco in payment. Similar payments are made for building a fence around a garden.

Those who participate in the dances at marriage, circumcision, and funeral rites receive payment. The dancers at *malanggan* rites, however, are not paid, except those who wear masks (*anis*). At the circumcision rites all the women who danced received food and tobacco from the women of Ponatlege, who were the mothers and clan relatives of the boys being circumcised.[1] When the food was distributed there was a speech indicating that it was in payment for the contribution of dancing. At the marriage rites of Tsuros all the dancers received tobacco and food. A few were given loin-cloths also. It will be remembered that at one of the rehearsals for these dances, when the women were laughing and not taking their dancing very seriously, they were reprimanded by an old man, who told them to dance better or they would not deserve the tobacco to be paid them later. At the all-night

[1] At the rites a month later, when the boys came out from their seclusion and the *malanggans* were displayed, the men who danced (with the exception of those wearing masks) were not paid.

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dancing at the funeral rites for an old woman the dancers were urged on by the shouts of the old woman's daughter, who told them of the tobacco they would receive in the morning. It is obvious that both men and women enjoy their dancing, and that payment for it is not a primary consideration. The dancing is a very deep and integral part of the traditional and ritual part of the life of the society, as well as a means of self-expression for the individual. Yet dancing falls into the general culture pattern, and, since it is considered a service to those for whom the rites are held, it is paid for. The dancing teacher, who may teach a variation of an old dance, or a completely new one learned on another island, or rehearse the old steps, receives his payment too. At the end of the rehearsals, and just before the rite is to be performed, he receives a stick of tobacco from each of his "pupils."

Another ritual service which always receives its compensation is that of carrying a corpse from the house where it had been resting to its grave in the cemetery. Those who perform this service are always of the opposite moiety from the dead person, and, while it is a ritual obligation for them, they are paid with a small piece of *tsera* or one shilling.

Even for sexual enjoyment there is a payment of currency. For all extra-marital intercourse the man makes a payment of one *tsera* to the woman, who hands it over to her husband. This aspect will be considered more fully in the discussion of sexual life, but it must be noted here that the woman would consider it disgraceful if the payment were not made, and that there is nothing similar in the payment to the custom of prostitution of our Western civilization. A woman does not sleep with her lover for the payment any more than he or she dances for a payment, but the payment is part of it. Underlying the payment is the principle of reciprocity which is such an integral part of the whole culture.

Marriage payments are in the same class. We have already